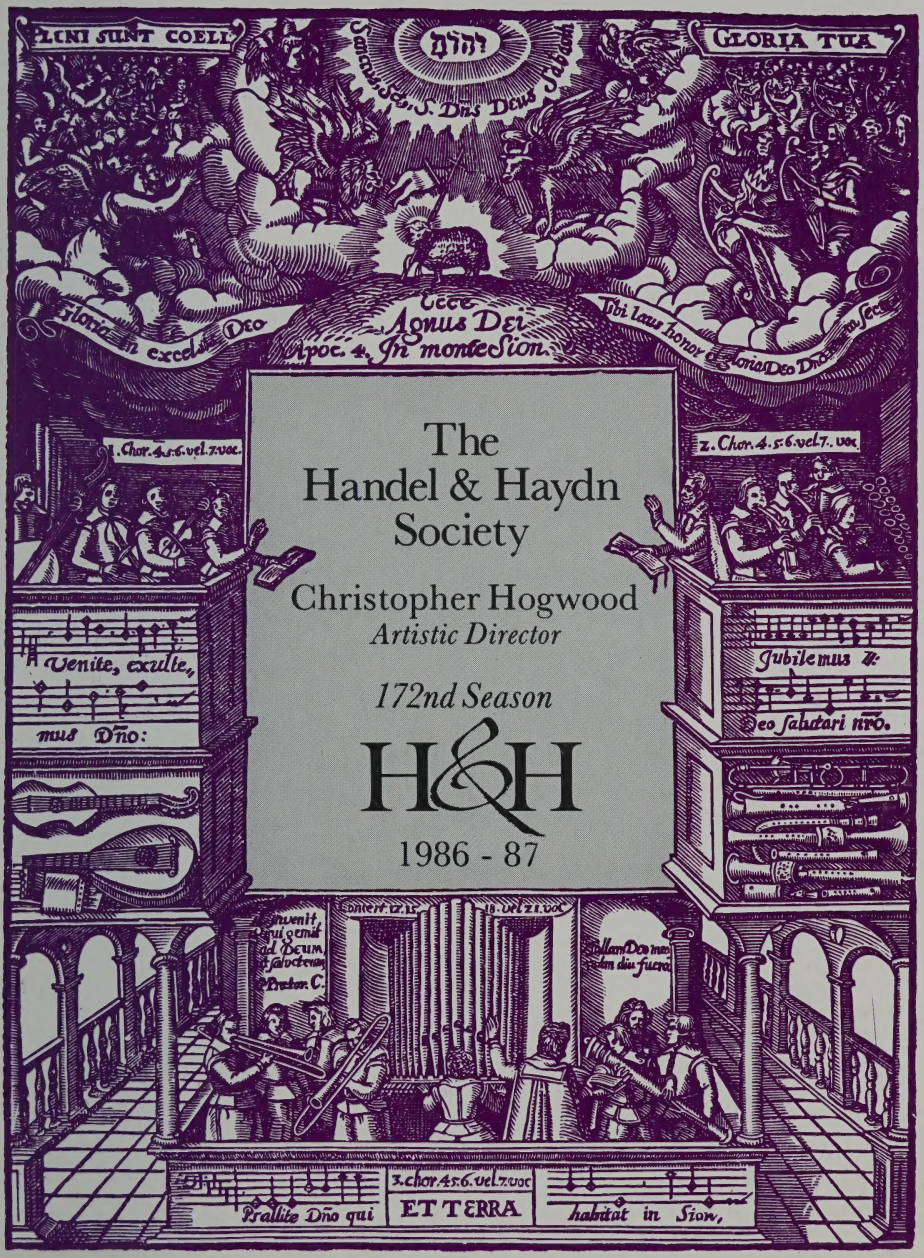
PLENI SUNT COELI
GLORIA TUA
יהוה
Sanctus Sanctus Sanctus Dñs Deus Sabaoth
Gloria in excelsis Deo
Ecce Agnus Dei
Apoc. 4. In monte Sion.
Tibi Laus Honor & Gloria Deo Dicimus
1. Chor. 4. 5. 6. vel 7. voc.
2. Chor. 4. 5. 6. vel 7. voc.
The
Handel & Haydn
Society
Christopher Hogwood
Artistic Director
172nd Season
H&H
1986 - 87
Venite, exultemus Dño:
Jubilemus
Deo salutari nro.
3. chor. 4. 5. 6. vel 7. voc
Psallite Dño qui
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THE HANDEL & HAYDN SOCIETY

The Handel & Haydn Society gave its first concert on Christmas night in 1815 at Stone (now King's) Chapel in Boston. A hundred performers were gathered together for this event of extraordinary importance. By establishing a musical organization under the joint patronage of George Frideric Handel and Franz Joseph Haydn, the founders proclaimed their commitment to the great music of the past and to contemporary music as well.

In April 1817 the Handel & Haydn Society presented its first complete performance of Handel's most popular oratorio, *Messiah* and has included it in the repertoire annually since 1854. During the same month, Boston audiences were treated to the first performance in America of Haydn's *Creation*.

Public concerts at moderate prices have always been the cornerstone of Handel & Haydn's activities. With the building of the Boston Music Hall (on the site of the present Loew's Orpheum) in 1852, the Society had available to it the finest hall in the country. At the same time, the appointment of Carl Zerrahn as conductor raised the artistic horizon and introduced more stringent performance standards. Under his leadership the Society organized the first great American music festival on the European model: six concerts, May 21-23, 1857. Audiences heard not only the obligatory *Messiah*, *Creation* and *Elijah* but also Beethoven's Fifth and Seventh Symphonies. These choral-orchestral festivals continued at three year intervals until the establishment of the Boston Symphony Orchestra made the orchestral offerings superfluous.

The Handel & Haydn Society always accepted its civic responsibility to participate in public ceremonies and benefit concerts. Its first appearance of this type was before President James Monroe on his visit to Boston in 1817. Over the years the Handel & Haydn Society has extended Boston's musical greetings to Grand Duke Alexis of Russia (1871), Admiral Dewey (1899) and Queen Elizabeth II (1976).

During the first few decades of the Twentieth century the Society fell on difficult times. Handel & Haydn seemed an old-fashioned choral society with all the trappings of a bygone era. It became ever more difficult to recruit good singers, a situation which led to an inevitable falling off of artistic quality. The Great Depression and mounting expenses not covered by ticket sales endangered the solvency of America's oldest concert organization.

After the International Choral Festival sponsored by the Society in 1965 to celebrate its 150th anniversary, the Officers and Board of Governors concluded that only radical action could assure the Society's survival. They called on Thomas Dunn, an acknowledged expert in Baroque performance practice, with a solid background in both choral and orchestral conducting. He expanded the repertoire to dramatic works and purely instrumental music and attracted first rate soloists. During the seventies the Handel & Haydn Society began to reclaim its position of eminence in Boston's cultural life.

In 1984 Thomas Dunn announced his intention of retiring at the conclusion of the 1985-86 season, ending a tenure as Artistic Director that lasted for eighteen years. The Board of Governors launched an international search for a new Director, which culminated in the appointment of Christopher Hogwood as the Society's new Artistic Director. Mr. Hogwood enjoys a worldwide reputation for the highest quality music making possible, and is a regular guest conductor with such illustrious organizations as the Los Angeles Philharmonic, the Chicago Symphony Orchestra, the New York Philharmonic and the Berlin Opera. His plans for the Society include an original instrument branch of the H&H orchestra; an expanded educational program; additional chamber concerts outside Symphony Hall and a major commission in celebration of the Society's 175th anniversary in 1990.

HANDEL & HAYDN SOCIETY

Christopher Hogwood, *Artistic Director*
Thomas Dunn, *Principal Guest Conductor*

ONE HUNDRED AND SEVENTY-SECOND SEASON, 1986-87

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HANDEL & HAYDN SOCIETY

Christopher Hogwood, *Artistic Director*

One Hundred and Seventy-second Season, 1986-87

Monday, March 23 at 8:00 pm
Tuesday, March 24 at 8:00 pm
Symphony Hall, Boston

Christopher Hogwood, conducting

David Grodon, tenor
Pamela Paikin, horn

MOZART Serenade, K.V.320
"Posthorn"

I. Adagio Maestro/Allegro con spirito
II. Menuetto
III. Concertante: Andante Grazioso
IV. Rondeau: Allegro ma non troppo

DVORAK Serenade in D minor, op.44

I. Moderato, quasi marcia
II. Minuetto/Trio
III. Andante con moto
IV. Finale: Allegro molto

INTERMISSION

BRITTEN Serenade for Tenor, Horn, and Strings, Op.31

Prologue
Pastoral (Cotton)
Nocturne (Tennyson)
Elegy (Blake)
Dirge (Anon)
Hymn (Ben Jonson)
Sonnet (Keats)
Epilogue

MOZART Posthorn Serenade *(Conclusion)*

V. Andantino
VI. Menuetto/Trio I/Trio II
VII. Finale: Presto

The Handel & Haydn Society is supported in part by generous grants from the National Endowment for the Arts, the Massachusetts Council on the Arts & Humanities and the Boston Arts Lottery Council.

We are deeply grateful to the national Arts Stabilization Fund and the Greater Boston Arts Fund for their significant contributions to the Handel & Haydn Society.

This program will be broadcast on WBUR-90.9 FM on Sunday, April 5 at 2:00 pm.

Britten: Serenade for Tenor, Horn and Strings

PROLOGUE
(Solo Horn)

PASTORAL
(Joseph Cotton, 1770-1853)

Thay Day's grown old, the fainting Sun
Has but a little way to run,
And yet his Steeds, with all his skill,
Scarce lug the Chariot down the hill.

The shadows now so long do grow
That brambles like tall cedars show;
Molehills seem mountains, and the ant
Appears a monstrous elephant.

A very little, little flock
Shades thrice the ground that it would stock;
Whilst the small stripling following them
Appears a mighty, Polypheme.

And now on benches all are sat,
in the cool air to sit and chat,
Till Phoebus, dipping in the West,
Shall lead the world the way to rest.

NOCTURNE
(Alfred Lord Tennyson, 1809-1892)

The splendor falls on castle walls
  And snowy summits old in story:
The long light shakes across the lakes,
  And the wild cataract leaps in glory.
Blow, bugle, blow, set the wild echoes flying,
Blow, bugle; answer, echoes,dying, dying,
  dying.

O hark, O hear! how thin and clear,
  And thinner, clearer, farther going!
O sweet and far from cliff and scar
  The horns of Elfland faintly blowing!
Blow, let us hear the purple glens replying:
Blow, bugle; answer, echoes, dying, dying,
  dying.

O love, they die in yon rich sky,
  They faint on hill or field or river:
Our echoes roll from soul to soul,
  And grow forever and forever.
Blow, bugle, blow, set the wild echoes flying,
And answer, echoes, answer, dying, dying,
  dying.

ELEGY
(William Blake, 1757-1827)

O Rose, thou art sick;
The invisible worm
That flies in the night,
In the howling storm,
Has found out thy bed
Of crimson joy;
And his dark, secret love
Does thy life destroy.

DIRGE
(Anonymous, 15th century)

This ae nighte, this ae nighte,
  -Every nighte and alle,
Fire and sleet and candle-lighte,
  And Christe receive thy saule.

When thou from hence away art past,
  -Every nighte and alle,
To Whinny-muir thou com'st at last;
  And Christe receive thy saule.

If ever thou gav'st hosen and shoon,
  -Every nighte and alle,
Sit thee down and put them on;
  And Christe receive thy saule.

If hosen and shoon thou ne'er gav'st nane,
  -Every nighte and alle,
The whinnes sail prick thee to the bare bane;
  And Christe receive thy saule.

From Whinny-muir when thou may'st pass,
  -Every nighte and alle,
To Brig o'Dread thou com'st at last;
  And Christe receive thy saule.

From Brig o'Dread when thou may'st pass,
  -Every nighte and alle,
To Purgatory fire thou com'st at last,
  And Christe receive thy saule.

If every thou gav'st meat or drink,
  -Every nighte and alle,
The fire sail never make thee shrink;
  And Christe receive thy saule.

If meat or drink thu ne'er gav'st nane,
  -Every nighte and alle,
The fire will burn thee to the bare bane;
  And Christe receive thy saule.

This ae nighte, this ae nighte,
  -Every nighte and alle,
Fire and sleet and candle-lighte,
  And Christe receive thy saule.

HYMN
(Ben Jonson, 1573-1637)

Queen and huntress, chaste and fair,
  Now the sun is laid to sleep,
Seated in thy silver chair,
  State in wonted manner keep;
  Hesperus entreats thy light,
  Goddess excellently bright.

Earth, let not thy envious shade
  Dare itself to interpose;
Cynthia's shining orb was made
  Heaven to clear when day did close:
  Bless us then with wished sight,
  Goddess excellently bright.

Lay thy bow of pearl apart,
  And thy crystal-shining quiver;
Give unto thy flying hart
  Space to breathe, how short soever:
  Thou that mak'st a day of night-
  Goddess excellently bright.

SONNET
(John Keats, 1795-1821)

O soft embalmer of the still midnight!
Shutting with careful fingers and benign
Our gloom-pleas'd eyes, embower'd from the light,
Enshaded in forgetfulness divine:
O soothest Sleep! If so it please thee, close,
In midst of this thine hymn my willing eyes,
Or wait the "Amen," ere thy poppy throws
Around my bed its lulling charities;
Then save me, or the passed day will shine
Upon my pillow, breeding many woes;
Save me from curious Conscience, that still lords
Its strength for darkness, burrowing like a mole;
Turn the key deftly in the oiled wards,
And seal the hushed Casket of my Soul.

EPILOGUE
(Solo Horn)

The Art of the Serenade by Christopher Hogwood

Contrary to what we would like to believe, serenading has traditionally been an activity undertaken for money rather than love. True, the Oxford English Dictionary claims that a serenade is "a piece of music suitable or specially composed for singing or playing in the open air as a complimentary performance", but there is no mention of it being complementary. There is an obvious association through all references with the traditional setting for performance - "by a lover under the window of his lady".

However, most practitioners discovered early on that the effect was greater when presented by professionals, and the long sequence of commissioned serenades began. Although, during the classical period, wind instruments were the most effective combination in the open air (and the cheapest), not all serenades needed to be so compact. The large scale commissions for important festivities aimed at splendor and variety.

An atmosphere of "musical allsorts" pervades the idea of serenade, and brings it into the company of the divertimento, the cassation and other catch-all titles of this period; there was strict hierarchy, of course, in nonmenclature as in social position. An extended composition for wind instruments could never be titled symphony, even if it obeyed all the formal rules, simply because it was the wrong combination. In the same way, sonata, sinfonia concertante, concerto all presume a certain shape and a certain scoring. More than four movements meant a separate world of entertainment, and with it a separate title to explain its origins; the rightful time for a serenade, philologically speaking, was the evening ("sera") Mozart, during his most Teutonic period, devised "Nachtmusik" as the equivalent term.

Freed from the need to conform to a three of four-movement scheme, the serenade ran riot; thirteen or fourteen movements were not unknown, whole concertos could be found, interspersed with dances other than the minuet (Mozart lets himself go with gavottes, bourrees, landler, contradanses and many ineffable rustic meters).

The innocence of the serenade seems to have been assured by the 19th century; Wolf's Italian Serenade stays deliberately and delightfully on the surface; Tchaikovsky, Wolf, Suk, Brahms, Elgar all call on the title when a symphony is not in question, or when the charge of frivolity might be leveled. Dvorak recalls the 18th century preference for wind-instruments, - with a march in the minor key which is more ominous than one would reasonably expect. Only Benjamin Britten seems to have returned to the original meaning of the word, and constructed a sequence of poetry in praise of the evening, but with the implicit threat of night lurking in the background.

To try and incorporate as many of these different elements as possible into our Evening of Serenades, we are taking the Dvorak and Britten as extremes - the one written in memory of the classical wind-combination, the other literary and owing little to preceding serenades - and enclosing them in the Mozart Posthorn Serenade. It was usual for the component parts of a classical serenade to be allocated throughout an evening's entertainment, and Mozart would normally have expected his multi-movement diversions to be separated with other entertainments.

Wolfgang Amadeus Mozart
(1756-1791)
Serenade No. 9 in D, K.320, *Posthorn*

In October 27, 1769, the thirteen-year-old Mozart was named honorary Konzertmeister to the court of Salzburg, where his father Leopold had been court composer since 1757. In March 1772, Wolfgang found himself with a newly appointed employer, the Archbishop Hieronymus von Colloredo, who was to prove increasingly inappreciative and tyrannical. Despite his continuing recognition as both pianist and composer, Mozart's attempts to secure a more fulfilling and lucrative position elsewhere came to nothing, and he remained bound to service at the Salzburg court until he was twenty-five. In March 1781, two months after the triumph of his opera *Idomeneo* in Munich, Mozart arrived in Vienna, summoned there by the Archbishop Colloredo on the occasion of the Emperor Joseph II's accession to the throne. The Archbishop's social and financial ill-treatment of the composer, particularly distasteful to so soon after the Munich premiere, now brought matters to a head: Mozart resolved to make his own living in Vienna. He submitted his resignation on May 9, 1781, and received his humiliating release a month later.

During his period of employment at Salzburg, Mozart composed a sizable quantity of "entertainment music" for such occasions as dinner and garden parties, official court functions, weddings of the nobility, and even the celebrations which marked the close of the university term. He wrote this music for winds, for strings, and for full orchestra, for performance both indoors and out, a factor which would often determine the choice of instrumentation. The seven-movement *Posthorn* Serenade, completed August 3, 1779 as the last of the serenades which Mozart wrote for Salzburg, is scored for two flutes and piccolo, two oboes, two bassoons, two horns, two trumpets, posthorn, timpani, and strings. It was apparently commissioned as *"Finalmusik,"* a term which often simply denoted the concluding piece at an outdoor concert, but which at Salzburg seems also to have had the occasional meaning of a piece written for the end of the university's summer semester. To obscure generic borders even further, the third and fourth movements highlight solo flutes and oboes concerto-like against the whole; Mozart even had these two movements performed separately as a *"sinfonia conertante"* at a concert he gave in the Vienna Burgtheater on March 23, 1783.

The brilliant trumpet-and-drums panoply of the opening Allegro is prepared by a stately slow introduction, which returns to introduce the recapitulation; the Mannheim crescendos of the Allegro reflect a recent visit by Mozart to that important musical center. This movement is offset by a courtly minuet with a "real" Trio for solo flute, solo bassoon, and strings. The third and fourth movements comprise the *"Concertante"* section already mentioned; charm is the principal ingredient here, yet Mozart's music exhibits a grace a lesser composer would envy. Following the G major *Concertante*, the D minor Andantino--the emotional center of this serenade--is altogether graver, with an almost operatic pathos to remind us that even in his "entertainment music," Mozart cannot repress his depth of musical feeling. Trumpets and drums, silent during the *Concertante*, are restored for the second minuet. The first of this minuet's two Trios calls for solo piccolo, the second for the posthorn--a valveless, high-pitched horn used by mail coach guards to announce arrivals and departures--which gives this serenade its name. The inventively energetic finale makes some use in its development section of fugal textures--a bow, perhaps, to the academic occasion for which this *"Finalmusik"* was written.

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Antonin Dvorak
(1841-1904)
Serenade in D minor for winds, Opus 44

In July 1874, Antonin Dvorak submitted fifteen works, including his Third and Fourth symphonies, into consideration for an Austrian State Stipend for "young, poor, and talented painters, sculptors, and musicians, in the Austrian half of the [Hapsburg] Empire." The judges included Vienna State Opera conductor Johann Herbeck, the critic Eduard Hanslick, and Johannes Brahms. Dvork was one of the winners, as he would be again in 1876 and then in 1877, the year Brahms really set him on his way by championing him to the publisher Nicolaus Simrock, encouraging the latter to issue Dvorak's Morovian Duets for soprano and contralto. Both the Moravian Duets, Opus 32 and the Slavonic Dances, Opus 46, the latter specifically commissioned by Simrock, were published in 1878, and a quick succession of further publications, and then performances throughout Europe and as far afield as Cincinnati and New York, began to earn the composer an international reputation.

Published originally by Simrock ("all rights reserved"), the D minor Serenade for winds--for two oboes, two clarinets, two bassoons, contrabassoon, and three horns, with cello and double bass providing a low-string foundation--dates from this period. Dvorak had already composed a Serenade for string orchestra in May 1875. The companion-work for winds was written between January 4 and 18, 1878, and was dedicated to the German critic Louis Ehlert. The first performance was given in Prague on November 17, 1878, by members of the orchestra of the Provisional Theater under the composer's direction.

For a near relative in the orchestral repertory to Dvorak's Serenade for winds, one might look to Brahms' Serenade No. 2 in A, Opus 16, written for winds and strings, but without violins. Although he composed it originally in 1858-59, Brahms published a revised version in 1875, and this was presumably known to Dvorak. (Brahms' Serenade No. 1, much larger in scale, was written in 1857-58, just before Opus 16; both these works represent examples of Brahms' orchestral output dating from long before he finally produced a completed symphony in 1876.) Perhaps Dvorak's omission of flutes from the Opus 44 Serenade is a bow to the dark-hued orchestral palette of Brahms' A major work in that same genre.

The opening of Dvorak's piece harks back to

the eighteenth-century idea of beginning and ending a serenade with a march (sometimes the performers actually entered while performing this music, and then exited to it afterwards). Dvorak's tone is one of (mock?) solemnity, the D minor of the march proper being interrupted by a more pastoral, lively section in F major. The second-movement "Tempo di Menuetto" reminds us that the formal dance of Mozart's day, with its clearly audible *one*-two-three, *one*-two-three rhythm, had gone through changes, from the more bumptious symphonic minuets of late Haydn to the energetic Beethoveian scherzo to the graceful symphonic intermezzi of Brahms (in this context, compare particularly the fourth-movement "Quasi menuetto" of the Brahms A major Serenade). Dvorak here gives us outdoor music, a pastoral suggesting his beloved Bohemian countryside, with birds, babbling brook, and, perhaps, a chase through the woods in the Trio section.

The Andante is the lyrical and emotional center of the work, accounting for nearly one-third the Serenade's total length. The central climax is set in even greater relief by the general sense of breadth and relaxation which characterizes the rest of the movement, likewise, the rhythmically dramatic undercurrent of the climax takes its time before giving way again to the repose of the opening. The finale is jaunty and good-natured, thanks largely to Dvorak's lively choice of rhythms and the color contrasts of the different instruments. Following a more lyrical central episode, a dramatic buildup brings an enexpected return of the first-movement march material, which in turn gives way to the once-more-jovial closing pages. –copyright © 1987

Benjamin Britten
(1913-1976)
Serenade for tenor solo, horn, and strings, Opus 31

With the outbreak of World War II, Benjamin Britten--alarmed by the European political situation, frustrated by the poor response to his music in his native England, and following the example of W.H. Auden, with whom he had collaborated on several works--left England for America in the early summer of 1939, remaining there until March 1942. With him was tenor Peter Pears, with whom he had already established what would prove to be a lifelong personal and artistic partnership. While in America, Britten realized that he could never feel at home anywhere outside England, and so he returned; a conscientious objector, he was exempted from active service. Among the most important of his works written in the United States were two song cycles which set non-English texts: *Les Illuminations*, for high voice and string orchestra, to texts of the French poet Arthur Rimbaud, completed on 25 October 1939 and premiered in London by the dedicatee, soprano Sophie Wyss, with the Boyd Neel Orchestra the follwoing January; and, to Italian poetry of the sculptor/poet, *Seven Sonnets of Michelangelo*, for tenor and piano, written specifically for Peter Pears and completed in 1940. Upon his return to England, Britten "Sampled his new-found Englishness" (as Peter Evans puts it in The New Grove Dictionary of Music and Musicians), setting Englash texts in the choral works *Hymn to St. Celia* and *A Ceremony of Carols*, both composed in 1942, and then in the Serenade for tenor solo, horn, and strings, written for Pears and the gifted young horn player Dennis Brain, who gave the first performance on October 15, 1943, under the direction of Walter Goehr at London's Wigmore Hall.

Britten dedicated the Serenade to Edward Sackville-West, with whom he collaborated in 1943 on the radio drama *The Rescue*. Sackville-West wrote of the Serenade: "The subject is Night and its prestigia: the lengthening shadow, the distant bugle at sunset, the Baroque panoply of the starry sky, the heavy angels of sleep; but also the cloak of evil--the worm in the heart of the rose, the sense of sin in the heart of man. The whole sequence forms an Elegy or Nocturnal (as Donne would have called it), resuming the thoughts and images suitable to evening." Of the poets whose texts Britten set, only the name of Charles Cotton, a friend of Ben Jonson and Jone Donne, may be unfamiliar.

Britten frames his text-settings with a Prologue and (identical) Epilogue for the horn, to be played "on natural harmonics" (i.e., without valves, and therefore not entirely in tune), ensuring a sound seemingly distant in time and place. The first setting, of Cotton's "Pastoral," is melodically direct; the third verse, in which the shadows of sheep and shepherd look gigantically large, brings a whimsical, more rhythmicized treatment of the strings. The recurrent refrain of Tennyson's "Nocturne" (*"Blow, bugle, blow..."*) is reflected in Britten's musical structure. The jagged string punctuations of the first stanza are suggested by the "long light" and "wild cataract" of the text; cellos and basses are silent during the second strophe: " how thin and clear, and thinner, clearer..." The horn and strings carry the emotional burden of Blake's "Elegy" in the purely instrumental introduction and postlude of that setting; the voice part, marked *"Recitativo,"* is spare and direct.

Marked "like a lament," the ostinato (repeating figure) vocal line of the anonymous "Dirge" suggests a death-knell against which the strings advance and then recede in a solemn, threatening processional, reduced at the end to barely audible fragments; the horn, intensifying the climax, enters only when the procession is at its closest. The setting of Jonson's "Hymn to Diana" could not stand in greater contrast to the preceding. Britten takes his musical cue from the line "Goddess excellently bright," providing a quicksilver setting led by the hunting horn (Diana is, of course, the goddess of the hunt, as well as of the moon). The horn is silent during the Keats "Sonnet," the strings providing a harmonically mysterious backdrop for this poetical evocation of sleep; at the end, two solo violins and a viola shimmer high above the rest. To close, the horn--now offstage for the Epilogue--has the final, dreamily distant word.

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Marc Mandel

Christopher Hogwood, Artistic Director

Christopher Hogwood is today one of Britain's most internationally active conductors, as well as being a highly successful recording artist for Decca on the L'Oiseau-lyre label/London Records. On July 1, 1986 Christopher Hogwood took over as Artistic Director of Boston's 172 year old Handel & Haydn Society.

Mr. Hogwood was born in 1941 in Nottingham, England. He studied classics and music at Cambridge University where his teachers included Raymond Leppard, Thurston Dart and Mary Potts. Subsequently he studied with Gustav Leonhardt and Rafael Puyana.

In 1973 he founded the Academy of Ancient Music, the first British orchestra formed to play Baroque and Classical music on instruments appropriate to the period. The orchestra is now internationally acclaimed with a busy schedule of performances all over the world and a large number of bestselling recordings to its credit.

Christopher Hogwood is also in great demand as a guest conductor for a wide range of programs, and has been particularly active in the USA where he works regularly with such orchestras as the Boston Symphony, Chicago Symphony, Cleveland Orchestra and the Los Angeles Philharmonic. In Britain he has recorded with the London Philharmonic Orchestra, and he will conduct them at the Royal Festival Hall in April 1987. He has also undertaken conducting engagements in many European centers including Paris, Lisbon, Copenhagen and the Ansbach and Lucerne festivals.

Mr. Hogwood has also been active as an operatic conductor: he has conducted *Don Giovanni* for the St. Louis Opera, Handel's *Agrippina* for La Fenice in Venice, and Mozart's *Il Sogno Di Scipione* in Vicenza. In February 1985 he conducted a new staged production of Handel's *Messiah* for the Deutsche Oper in Berlin. Future operatic projects will include Mozart's Idomeneo and La Clemenza di Tito with the Opera Comique in Paris, and Mozart's Cosi fan tutte with Los Angeles Opera.

Despite his busy conducting schedule, Christopher Hogwood has also written a number of books, including his enormously successful biography of Handel, published by Thames and Hudson. He has enjoyed a fine reputation as a harpsichordist, both in concerts and in a distinguished series of recordings. He has made a major contribution as scholar and performer to the cause of authenticity in the presentation of Baroque and Classical music, and has been a successful and popular broadcaster on the widest range of musical topics. Mr. Hogwood has recently been presented with the 1985 Walter Willson Cobett medal, a medal awarded annually by the Worshipful Company of Musicians to a distinguished musician for his services to Chamber Music. In addition Mr. Hogwood has recently been invited to become a honorary professor in the Department of Music at the University of Keele for a period of two years from 1 October 1986.

Jeffrey Rink, Assistant Conductor

Appointed by Artistic Director Christopher Hogwood in February 1986 as Assistant Conductor of the Handel and Haydn Society, Mr. Rink received degrees in Music Theory and Conducting from the University of Maryland and served as Associate Director of the Maryland Handel Festival from 1981 to 1982. From 1982 to 1985 he was an orchestral conducting participant at the Pierre Monteux School in Hancock, Maine where he studied with Charles Bruck. Mr. Rink has appeared as a conductor in the United States and Europe with such prestigious organizations as the Washington Contemporary Music Forum, the Monday Evening Concerts in Los Angeles, the Lenox Music Festival in Lenox, Massachusetts and the International Handel Festival in Halle, East Germany. Mr. Rink has recently appeared at the Liszt Centennial Celebration in Washington, D.C. with the Masterworks Chorus and Orchestra Guild of Washington, a group he had led since 1980. This summer, Mr. Rink conducted the Handel & Haydn Society during the Fourth of July celebration on the Esplanade and most recently conducted Brahms' Ein Deutsches Requiem at First Night.

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David Gordon, *Tenor*

David Gordon's repertoire spans eight centuries and eight languages. His performance experience includes virtually every major musical avenue for tenor voice ranging from principal operatic roles to Elizabethan lute songs. Mr. Gordon is widely acclaimed for his performances of Mozart, Donizetti, Rossini bel canto roles, and as the Evangelist in Bach's Passions. He has also earned recognition for his comic character portrayals. He is a founding member of the 20th Century Consort, the Smithsonian Institution's ensemble-in-residence. In addition to frequent appearances with H&H Mr. Gordon has appeared with many of the major orchestras here and in Europe including the Boston and Cleveland Orchestras and the National orchestras of France and Spain.

Pamela Paikin, *French Hornist*

Well known in the Boston area, Pamela Paikin is a frequent performer in chamber and orchestral music as well as solo recitals. She is principal horn with the Boston Ballet and Worcester Symphony as well as H&H. Ms. Paikin is a founding member of the New England Woodwind Quintet and has concertized throughout the United States and Europe. A graduate of the New England Conservatory of Music, she received the Fromm Fellowship at the Berkshire Music Center, Tanglewood, in 1975 and 1976. Ms. Paikin is currently a member of the faculties of the All-Newton Music School and the Phillips Academy, Andover.

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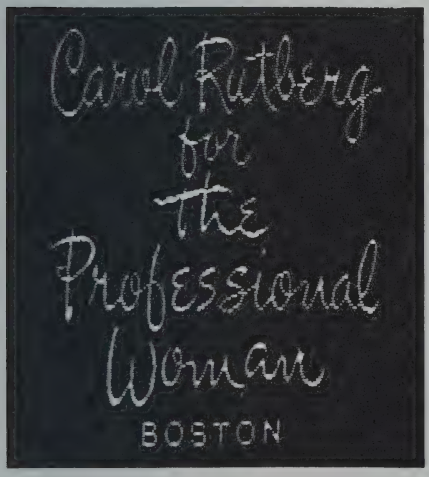

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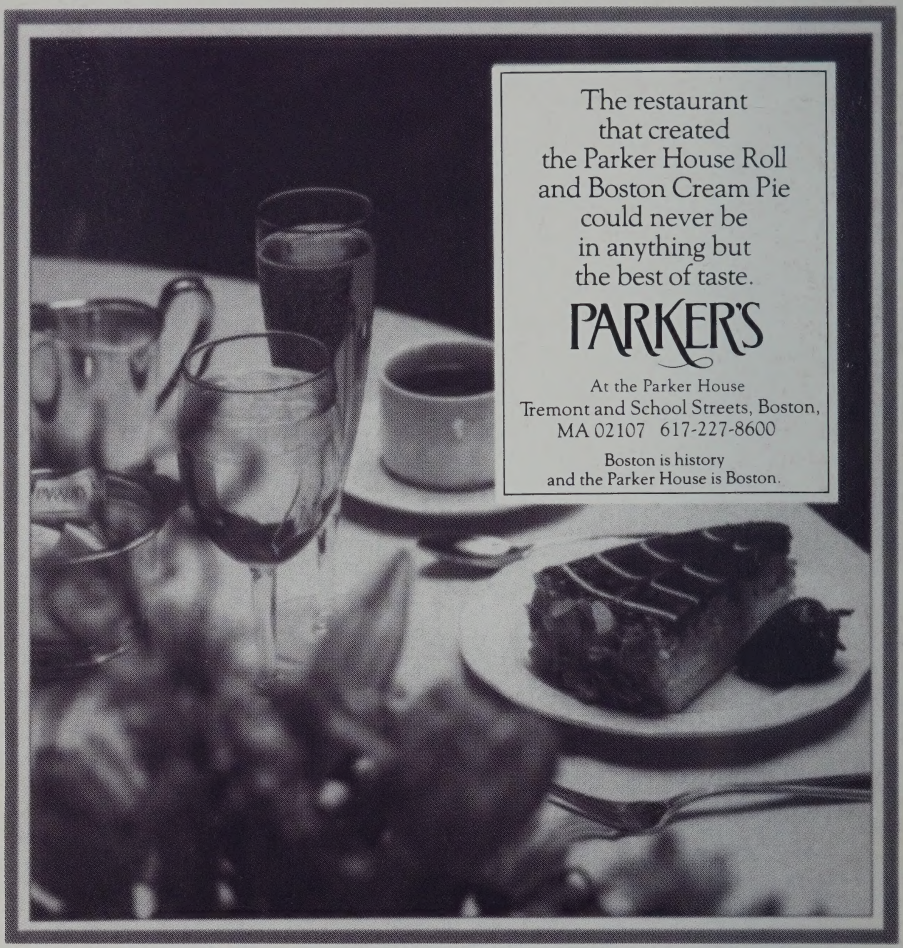
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